

## Groupings Vex Independents

### United Artists' Promising Sked

United Artists, home lot of Hollywood's leading Independent producers, is a busy place right now and a squint at the lineup reveals a very promising season. The studio is marching in the groove opened by "Stage Door Canteen," in its seventh week at Loew's, (Continued on Page 11)

### Hollywood Has Space Trouble

Production of films by Independent producers will be seriously affected by the decrease in available studio space which is becoming more critical every month. Independent companies which rent stage space from six Hollywood (Continued on Page 6)

### Postage Blues

The raising of postal rates recently has caused costs for adsales matter to rise accordingly. Exhibitors are none too pleased. Some think an adjustment is in order.

### New Nabs Thief

Larry New, assistant manager of Capitol, Vancouver, spotted Stanley Spragg breaking into his car. New, aided by cops who fired a shot, ran the fellow down.

### MPTOA to Meet In Toronto

The Motion Picture Theatres Association of Ontario will hold its annual meeting and luncheon at the King Edward Hotel, Toronto, on Tuesday, September 21st. There will also be a luncheon for the delegates.

Quebec Allied Theatrical Industries invited representation of the Ontario body at its annual meeting.

### Ask Fewer 'So-Called Specials And Top Group Pictures'

The National Council of Independents will appeal to the Dominion authorities to pare down what it considers to be the inordinate number of "so-called specials and top group pictures," it was decided at the Toronto convention. It will, according to its position, ask that means be adopted to keep the freezing of film prices as of the basic period from thawing out, and a "re-freezing of the thawed-out prices."

### War Services Committee Talks Coal Saving

The Canadian Motion Picture War Services met in the offices of its chairman, J. J. Fitzgibbons, on September 1st, to discuss the coal conservation plan of Ottawa. Present to confer with the committee were O. C. Sturdy, Office of the Controller of Construction; M. W. Kingsland, Director of Coal Conservation, and Alexander MacFarland, Publicity Division, Department of Munitions and Supply.

The War Services Committee decided to circulate pledges bearing instructions to all exhibitors, asking their complete co-operation.

The committee will ask exhibitors to join it not only in helping the industry do its part but to make the public realize the need of conservation through the screen, the lobby, exploitation, advertising and in every other possible way.

### Condon Quits 20th

Hal Horne, Director of Advertising and Publicity for 20th Century-Fox, announced today that he had accepted the resignation of Dick Condon, Director of National Promotion for the Company. Condon's resignation becomes effective September 15th when he will open publicity offices to be known as the Richard Condon Organization.

### A. J. Mason Heads Indies' Council

Archie J. Mason, veteran Maritime Independent who is currently the mayor of Springhill, Nova Scotia, was elected president of the National Council of Independent Exhibitors of Canada during the three-day convention of that organization at the King Ed-

(Continued on Page 2)

### Quebec Allied For Nat'l Body

Support of the plan to form a Dominion-wide association of motion picture exhibitors was promised at the meeting of the Quebec Allied Theatrical Industries at the Mount Royal Hotel, Montreal, Quebec, on September 1st. Discussion

(Continued on Page 11)

### Joe Norris Passes

Joseph Norris, 48, for 22 years a projectionist for the Ontario government, died in Toronto last week. Surviving are his wife, two daughters and one son, the latter overseas with the C.A.S.F.

## Groupings Okayed By Prices Board

The 1943-44 groupings and sales companies of nine Canadian distribution companies have been approved by the Theatre and Film section of the Wartime Prices and Trade Board and those of the other exchange will follow shortly.

### Wright to Tilbury

Lila Wright, formerly of the staff of the Centre, Chatham, has become assistant to Manager Vanne Chauvin at the Plaza, Tilbury.

### Robbery Attempt

Two safes in the office of the Mount Royal Theatre, Montreal, resisted the assaults of safecrackers who retired without success. G. G. Sperdakos, manager, reported to the police that the thieves had broken a skylight and dropped through.

Most of the companies are offering a smaller total this season. RKO, which listed 50 features last season, has 46; Vitagraph is offering 38 this season as against 34 last but four of the current list are reissues; Republic, which sold 67 last season, has 64. Monogram has increased its 1943-44 list by eight more than the 34 of last season.

The number of specials is mainly the same. Where an added number seems to be the case, it is probably due to the company's

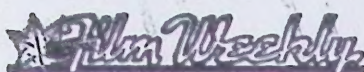
(Continued on Page 2)

**'Phantom of the Opera'**

It's from UNIVERSAL and distributed in Canada by EMPIRE-UNIVERSAL. Never anything like it.

the screen event of the year, in glorious Technicolor, broke every attendance record of years standing at the Uptown, Toronto. Of course (adv.)





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HYE BOSSIN, Managing Editor

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## A Good Word

(From the Medicine Hat News)

If you think a theatre manager's job consists only of booking the best in entertainment and smoldering cigars, then just put your feet under the table with him sometime and get him in a talkative mood. His daily experiences will open your eyes.

You will part company with a definite understanding that he must also possess in his repertoire the qualifications of an information bureau. This for reason that he is continually being confronted with questions from theatregoers running all the way from "Who is Betty Grable's latest heart-burn?" "Does Bob Hope paint his toenails?" to "What Makes the Monarch theatre so comfortable with 90 degree temperature prevailing outside" and "Where do you suppose Mussolini got to?"

However, one of the most persistent inquiries of recent weeks has come from parents whose boys are overseas. . . . They have received letters from their sons saying that they have been "shot" by cameramen, and "you can look forward to seeing me on the screen."

Except for isolated cases these parents have been disappointed, and they have, in many cases, expressed their disappointment to the theatre management.

But there may be a legitimate reason as to why they have not seen their boys on the screen. . . . Perhaps the cameramen that they refer to in their letters home were militia-employed photographers whose business it is to take pictures for the military archives for future reference. Such films are not for immediate general public consumption. There are, quite frequently, however, pictures of groups of Canadian soldiers, sailors and airmen appearing in theatre newsreels, and it has been known for loved ones at home to recognize their own kin among them.

But for newsreels to include pictures of individuals instead of groups in their films would take all the celluloid and then some that is available and would necessitate a full evening's showing each night in the week, and every week, in order to run off the miles of film it would require. In compiling material for a newsreel, producers are concerned in filming news that will prove interesting to the masses, and not the individual—the same principle upon which an up-to-the-minute newspaper functions.

The government, from time to time, releases films from their prized archives and when one comes along which includes lads from Medicine Hat the Monarch theatre can be relied upon to book the film for public showing. Due notice, in such cases, will be given through the press.

## 'The Phantom'

The phenomenal effect of the "Phantom of the Opera" on the boxoffice during its first Canadian runs may mean remakes of all the big winners of other days. Who knows but what "The Covered Wagon" may be scheduled soon? The old-time features had many boxoffice elements that have been drowned by sound and too much talking when imitated today. The boys seem on their way to licking this problem. It also seems that the big titles of yesterday still have power.

"Phantom of the Opera" crowds caused the boxoffice of the Uptown, Toronto, to close earlier than in many years. The lineup extended from the top of one of the longest lobbies in town to a long way along the street. A sweeping rainstorm failed to make those on the street give up their places.

## WPTB Approves '43-'44 Groups

(Continued from Page 1)

own reclassification of its groups. The grouping and policies are reprinted below.

### Paramount

Specials	2
Group 1	6
Group 2	10
Group 3	10
Group 4	Bal.

### RKO

Specials	5
Group 1	6
Group 2	8
Group 3	8
Group 4	10
Group 5	9

### MGM

Group 1	6
Group 2	10
Group 3	10
Group 4	12
Group 5	Bal.

### Warner Bros.

Specials	4
Group 1	4
Group 2	8
Group 3	3
Group 5	5
Reissues	10

### Monogram

Specials	6
Group 1	10
Group 2	10
Westerns	16

### Republic

Specials	4
Deluxe	4
Anniversaries	14
Jubilees	10
Gene Autry	8
Roy Rogers	8
Wild Bill Elliott	8
Action Westerns	8
Star Westerns	8

### Universal

Specials	3
Supers	11
Group 1	8
Group 2	12
Group 3	12
Group 4	9
Westerns	7

### Columbia

Specials	2
Group 1	5
Group 2	8
Group 3	8
Group 4	12
Group 5	8
Westerns	10

### Twentieth Century-Fox

Specials	2
Group 1	12
Group 2	14
Group 3	12
Group 4	0

## A. J. Mason Heads Indies' Council

(Continued from Page 1)

ward Hotel, Toronto, last week.

Mason, leader of the Independent wing of the Nova Scotia Allied, has long been a leading spokesman for the small theatre owner. He has been connected with the National Council almost since its inception.

Chairman and secretary of the National Council Executive for 1943-44 will be Henry Falk, also identified actively with the body, who is now located in Montreal, where he is connected with the Superior group of theatres as supervisor. Ben Freedman, president of the Ontario wing, will act as treasurer for the national setup.

Directors elected are P. W. Mahon for Saskatchewan, H. Schulman for Manitoba, Russell McTavish for British Columbia, H. G. Stevenson for Alberta, and Malcolm E. Walker for Nova Scotia.

The delegates to the Advisory Council will be Henry Falk, A. J. Mason and Ben Freedman.

Mason, Mahon and Falk were appointed a committee to check into the question of tax-free shows which are upsetting Western exhibitors.

The Indies had a busy three days in Toronto examining the state of things and devising means of furthering the aims of the organization.

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## 'Hi Diddle Diddle'

with Adolphe Menjou, Martha Scott  
UA-Stone 72 Mins.

Stone's initial production is screwy and sophisticated farce comedy with plenty of entertainment.

"Hi Diddle Diddle" gives Andrew Stone Productions a favorable send-off. The new outfit's initial effort boasts of considerable entertainment. It's a crazy, sophisticated farce that throws reason right out of the window for the sake of laughs. There isn't a serious moment in the whole of it and the peppy pace doesn't give the interest much chance to lag.

Aside from its entertainment appeal, the picture will benefit from curiosity certain to be stirred by the presence in the cast of Pola Negri, star of yesteryear, who returns to American films in "Hi Diddle Diddle" after an absence of many years. Although Miss Negri's role, that of a temperamental opera singer, is not unduly large, it is a showy one that shows her off to nice advantage. In her comeback picture the actress finds herself in good company. Chiefly to be noted are Adolphe Menjou, Martha Scott, Billie Burke and June Havoc, all of whom keep the bubble always in the air in this comedy romp. Other players who fill their roles nicely are Dennis O'Keefe, Walter Kingsford, Barton Hepburn, Paul Porcasi.

Menjou plays a gay, charming scoundrel and man-about-town married to Miss Negri, by whom he is supported. He gets a chance to try his bag of tricks when Miss Burke tells him that she has lost her fortune to a swindler. In his efforts to recover the supposedly lost fortune he gets himself involved in a number of compromising situations with the ladies. The fellow is prompted by the fact that his son (O'Keefe), who is a sailor, is married to Miss Burke's daughter (Miss Scott). After he has recovered the money, Menjou discovers it was a gag.

Andrew Stone has produced and directed with happy results. The screenplay has been provided with many smart and titillating lines and situations by Frederick Jackson. A novel touch is a cartoon sequence created by the Leon Schlesinger organization.

CAST: Adolphe Menjou, Martha Scott, Pola Negri, Dennis O'Keefe, Billie Burke, June Havoc, Walter Kingsford, Barton Hepburn, Georges Metaxa, Marek Windheim, Eddie Marr, Paul Porcasi, Lorraine Miller, Richard Hageman, Bert Roach, Chick Chandler, Ellen Lowe, Barry McCollum, Joe Devlin, Hal K. Dawson, Andrew Tombes, Byron Foulger, Ann Hunter.

CREDITS: Producer, Andrew Stone;  
(Continued on Page 6)

## 'DIXIE'

with Bing Crosby, Dorothy Lamour, Billy de Wolfe, Marjorie Reynolds  
Paramount 59 Mins.

Richly mounted musical romance with fine cast; all-around assets put it in B.O. niche.

To the Summer film marts,—vital to every exhibitor,—is about to go this long-heralded romantic musical, a climactic increment of Paramount's latest block of attractions. There are salient reasons why it will prove an oasis of profit, which, after all, is its reason for being. Picture can be best described, perhaps, as an oral and visual orgy.

On the oral side, it has the inimitable and hugely popular Bing Crosby rendering a galaxy of songs. It also has other music, capped by the rousing and institutional "Dixie," perennial No. 1 song of the Southland, penned by Daniel Emmett, whose person Crosby essays in the central characterization of the film. Orally, too, there is the minstrelsy of the long ago, and dialogue effectively imparting the soul of the story.

On the visual side, there is a large and lively cast headed by Crosby, Dorothy Lamour, Billy de Wolfe, and Marjorie Reynolds,—a quartette of marquee names with decided power to lure the moviegoers. There are gorgeous sets and costumes designed by Raoul Pene du Bois. There is the full flavor of the South as one idealistically imagines it to have been in the late 1850's. And there is Technicolor of such beauty that the pulse is quickened.

On the debit side are items also. The action could be considerably closer-knit. As it stands, there is a feeling of forced flow, and now and then almost primary handling of situations. The famed and melodious Southern accent is thrown a curve here and there, and, on occasion, abandoned after initial embrace. But these are technicalities in light of the larger purpose of providing entertainment. Crosby plays with sympathetic skill the top role of Emmett, the minstrel man and composer who left the girl he had courted and sought fortune via the creation of songs and the purveying of footlight diversion.

Equipped with ambition and some \$500 his father had willed him, he tramped Southern stands in company of Billy de Wolfe, actor and tolerable cad. Both court and are courted by the comely daughter of a down-at-the-heel thespian. This triangle, never fundamentally serious as courtships go, finds Dorothy Lamour as the belle. But Crosby goes back

home and weds his first love who has in the interim become a victim of paralysis. Their love weathers all subsequent storms, and at the finale Crosby (as Emmett) introduces in New Orleans his composition "Dixie," thus winning fame and eventual immortality. Marjorie Reynolds is stunning as his wife. The music virtually without exception, is modern and modernly rendered. A. Edward Sutherland's direction is consistently of high calibre. "Dixie" is a big production. What it lacks in pace and finesse, it makes up in magnetism.

CAST: Bing Crosby, Dorothy Lamour, Billy de Wolfe, Marjorie Reynolds, Lynne Overman, Raymond Walburn, Eddie Foy, Jr., Grant Mitchell, Clara Blandick, Tom Herbert, Olin Howard, Robert Warwick, Fortunio Bonanova, Brandon Hurst, Josephine Whittell, Paul McVey, Charles La Tona, Charles R. Moore, Tom Kennedy, Charles Cane, Edward Emerson, Cyril Ring, James Burke, Dudley Dickerson, Jimmy Conlin, George Anderson, Wilbur Mack, Harry C. Bradley, Bill Halligan, George H. Reed, Willie Best.

CREDITS: Associate Producer, Paul Jones; Director, A. Edward Sutherland; Screenplay, Karl Tunberg, Darrell Ware; Adaptation, Claude Binyon; Story by William Rankin; Other Music, Johnny Burke, James Van Heusen; Music Direction, Robert Emmett Dolan; Dances Staged by Seymour Felix; Settings and Costumes Designed by Raoul Pene du Bois; Art Supervision, Hans Dreier; Art Director, William Flannery; Film Editor, William Shea; Cameraman, William C. Mellor; Technicolor Director, Natalie Kalamus; Special Effects, Gordon Jennings; Process Photography, Farciot Edouart; Sound Recording, Earl Hayman and John Cope; Set Decoration, Ray Meyer.

DIRECTION, Capable. PHOTOGRAPHY, Aces.

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## 'Heaven Can Wait'

with Gene Tierney, Don Ameche  
20th-Fox 112 Mins.

Acting, production, treatment, photography makes this Lubitsch comedy first-class entertainment.

Everything about "Heaven Can Wait" points to grosses beyond the ordinary. Twentieth-Fox has taken extraordinary pains and spent lavishly to insure the presentation to exhibitors of a film abounding with entertainment of the sort that stirs audiences to an enthusiastic pitch.

The film is notable for a number of things. Chief among these are the story treatment, the acting, the camera work, the direction and the settings. The treatment is grown-up in keeping with the theme of the film. Here the Ernst Lubitsch influence is extremely noticeable. It manifests itself in the smart, sophisticated quality of the diversion—a quality that marks heavily the Lubitsch talent.

The acting in this swell piece of entertainment is something to rejoice over. The roles have been lightly acted. Attractive indeed is the work of Gene Tierney and Don Ameche in the starring parts and of Charles Coburn, Spring Byington, Allyn Joslyn, Eugene Pallette, Marjorie Main, Laird Cregar, Signe Hasso, Louis Calhern and others in lesser assignments.

One of the supreme delights of the film is the Technicolor photography, which makes "Heaven Can Wait" a great visual treat. Credit in this department must go to Edward Cronjager.

The picture owes a tremendous debt to the direction of Lubitsch, who has extracted a full measure of wit and satire from the Samson Raphaelson adaptation of the Lazlo Bus-Fekete play which forms the basis of the production. The Lubitsch touch is evident in the gay, tongue-in-cheek nature of the story.

Another vital asset of the picture is its settings, which are rich, expensive and authentic-looking. Here the bow goes to Art Directors James Basevi and Leland Fuller and Set Decorator Thomas Little.

The story takes the character played by Ameche from birth to death, a span of 70 years. It opens with Ameche applying for admission to Hell on the strength of his romantic escapades. The Devil decides he is not a fit subject for Hell and dispatches him to Heaven.

Lubitsch, doubling as producer, has given the picture a classy production.

(Continued on Page 6)



only

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**3 EDMONTON**  
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JANE COWL  
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HELEN HAYES  
KATHARINE HEPBURN

HUGH HERBERT  
JEAN HERSHOLT

ALLEN JENKINS  
GEORGE JESSEL

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ROSEMARY LANE  
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ALINE MacMAHON

ELSA MAXWELL  
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ETHEL MERMAN

RALPH MORGAN  
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PAUL MUNI

MERLE OBERON  
GEORGE RAFT  
LANNY ROSS

MARTHA SCOTT  
Cornelia Otis SKINNER  
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th WEEK

**3 OTTAWA**  
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**4 HALIFAX**  
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## Report from Erskine

An interesting letter has arrived from Erskine Cummings, well-known Maritimes manager, now overseas with the CASF. Says Erskine:

"I was certainly glad to get a copy of Film Weekly a couple of days ago and even though it was for mid-June, it was just as good as if only a day old.

"Have been suitably impressed by England—the historic points, anyway—which I took in rapidly on a couple of 48's. Have also found the theatre much to my liking. They put on great shows.

"As to the cinemas—well, my sentiments have never changed towards that. London plays the films particularly up-to-date with few exceptions, although out in the provinces where I live such super-productions as 'Elephants Never Forget' (apparently an old Hal Roach picture called at the time of release 'Zenobia') and 'Man and His Mate' (nee 'One Million B.C.') are top favorites.

"Last week I spotted 'Katina,' formerly 'Iceland' with Sonja Henie, and 'My Two Husbands,' formerly 'Too Many Husbands.' Also Richard Dix in 'My Son Alone,' which I suspect is 'American Empire.' It's really quite an amusing game to try to figure out just what picture they're actually playing without going inside.

"Not much is used in the way of advertising, the posters generally being hand made and carrying little detail.

"London shows are all packed and it's hard to get seats. See by one of today's papers that all records for London cinemas were broken during the past week, Bank Holiday Week. The news is so good that people are feeling better about it all, I guess.

"Regards to all the film boys, Len Bishop, Tom Daley, Archie Laurie, etc."

## Snipes and Snoops

Thelma Golden, for years a member of the Paramount Home Office staff, was married in Toronto last week to Pte. Richard Fidler. Thelma left Paramount to play ball in Chicago, then switched to Montreal. . . . Somebody has been haunting Harold Kling, formerly manager of the Cinema, Toronto, and now at the Centre, Chatham. When at the Cinema Harold revived "Rain," building up things with a "Who is Sadie Thompson?" teaser campaign. Nobody seemed to care who Sadie Thompson was, as Harold found out to his despair. He's been getting anonymous notes on the subject, the latest being: "Well, now will you tell me 'Who is Sadie Thompson?'" . . . One exhibitor found a way to tone down the zoot-suiters. His assistant manager is a zoot-suiter! . . . Those exhibitors who play back the Strauss music film ought to call the company that made it Metro-Greatwaltz-Mayer.

## 'Hi Diddle Diddle'

(Continued from Page 3)

Associate Producer, Edward Finney; Production Manager, Carley Harriman; Director, Andrew Stone; Screenplay, Frederick Jackson; Cameraman, Charles Schoenbaum; Musical Director, Phil Boutelle; Film Editor, Harvey Manger; Set Decorator, Earl Woodin.  
DIRECTION, Good. PHOTOGRAPHY, Good.

## 'Heaven Can Wait'

(Continued from Page 3)

CAST: Gene Tierney, Don Ameche, Charles Coburn, Marjorie Main, Laird Cregar, Spring Byington, Allyn Joslyn, Eugene Pallette, Signe Hasso, Louis Calhern, Helene Reynolds, Aubrey Mather, Michael Ames, Leonard Carey, Clarence Muse, Dickie Moore, Dickie Jones, Trudy Marshall, Florence Bates, Clara Blandick.  
CREDITS: Producer, Ernst Lubitsch; Art Directors, James Basevi, Leland Fuller; Set Director, Thomas Little; Film Editor, Dorothy Spencer; Special Effects, Fred Sersen; Musical Score, Alfred Newman; Sound, Eugene Grossman; Director, Ernst Lubitsch; Screenplay, Samson Raphaelson.  
DIRECTION, Fine. PHOTOGRAPHY, Fine.

## Johnny Caught Kicking Back

Johnny Cohn, the dishes man, was one of the winners at the Maple Leaf Stadium the other night when all the receipts went to the United Welfare Fund. There was a prize draw and Jaunty John won a \$50 Victory Bond.

We were busy preparing a petition to Providence to carry the signatures of all poverty-stricken filmites who must eat off the bare table because they can't afford dishes. The idea was to protest the administration of Justice by Providence in this case.

But Johnny, the double-crosser, gave the prize back to the United Welfare Fund!

## Groupings Vex Independents

(Continued from Page 1)

open "an offensive against entrenched abuses, such as franchises, unreasonable clearances, etc."

It was announced that the various provincial sections had now become strongly integrated into a national body. A membership campaign will be undertaken and Independents now members of mixed bodies will be canvassed and invited to join.

The National Council, it was said, considers that it can contribute greatly to the motion picture industry of Canada. Continued contact with the Dominion government will be maintained by the National Council and co-operation will be offered for all campaigns and drives.

## Hollywood Has Space Trouble

(Continued from Page 1)

rental lots will soon face a tough situation. Most of the lots are booked for months in advance and all the lots are crowded with Independent and major companies.

Building material restrictions make impossible the construction of new stages and the labor shortage increases the amount of time spent on the job, thus taking up space for greater periods than ever before.

One of the six rental lots has been sold, one is now changing hands and the rest have been booked far in advance. Fine Arts Studio, which is enjoying the busiest season in its history, will have PRC for a tenant around Sept. 15. Columbia is negotiating for the Tallman Studio.

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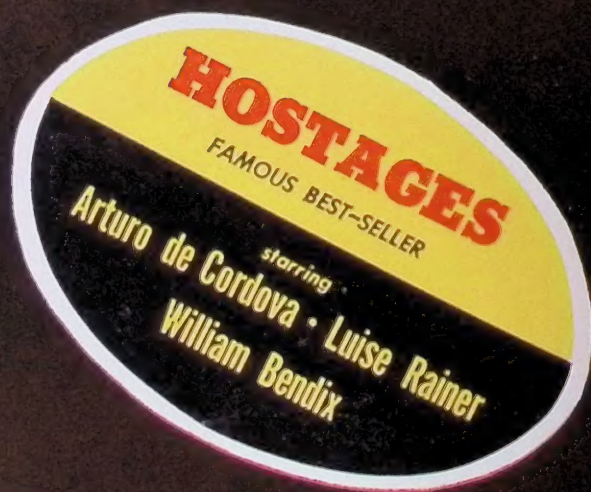
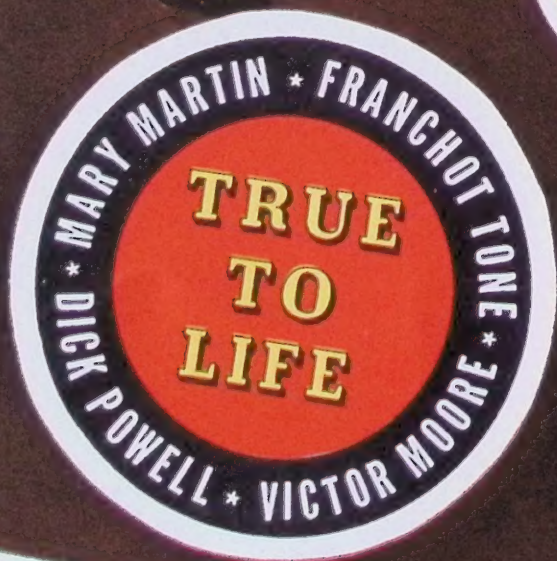
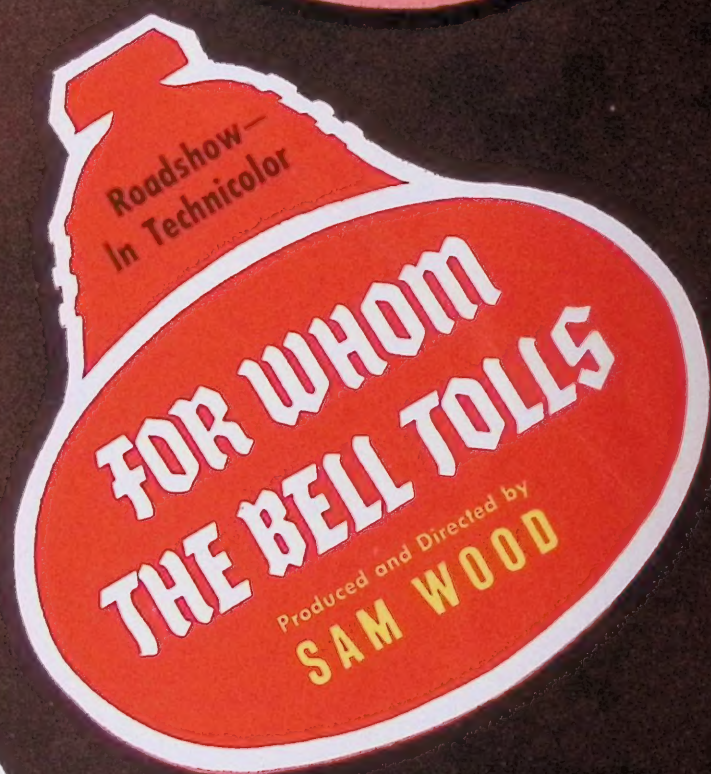


# Going Places



IN 1943-44







Paramount  
Pictures

**LADY IN  
THE DARK**

IN TECHNICOLOR

starring  
**GINGER ROGERS**  
**RAY MILLAND**  
**WARNER BAXTER**  
**JON HALL**

**DIXIE**  
TOPPING "HOLIDAY INN"  
**CROSBY · LAMOUR**  
IN TECHNICOLOR

GARY  
**COOPER**  
Cecil B. DeMille's  
The Story of  
**DR. WASSELL**

Colbert and MacMurray



**NO TIME FOR LOVE**

**The  
UNINVITED**

FAMOUS NOVEL

starring  
**RAY MILLAND**  
**RUTH HUSSEY**

**Eddie Bracken**  
**Betty Hutton**

**THE MIRACLE OF  
MORGAN'S CREEK**

**FRENCHMAN'S  
CREEK**

IN TECHNICOLOR  
starring

**Joan Fontaine**  
**Arturo**  
**de Cordova**

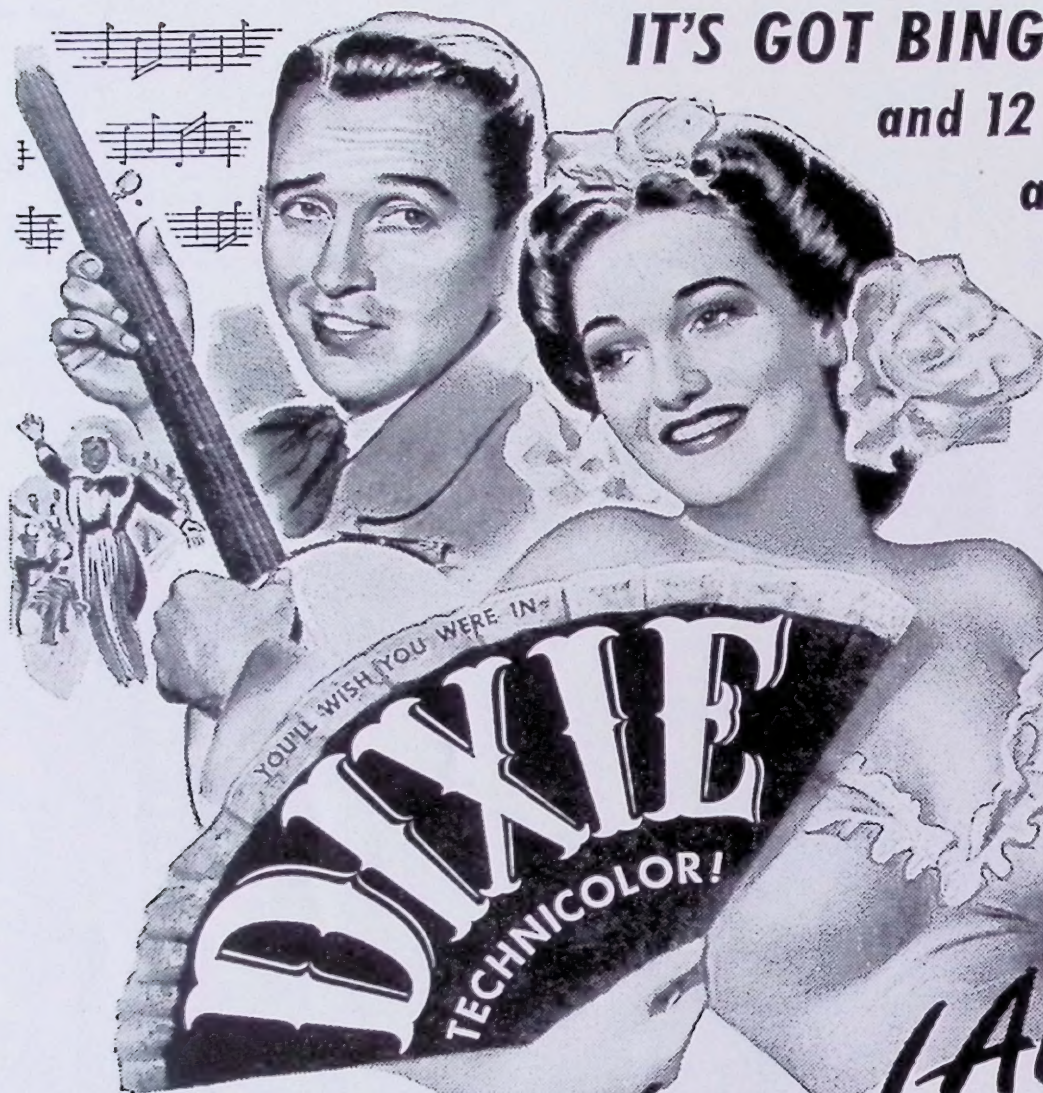
*Right this  
way to  
the Sample  
Room...*



# PARAMOUNT'S

## CURRENT BOXOFFICE SENSATION

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... Dotty never lovelier  
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With that  
'Holiday Inn'  
dream girl.



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12 Terrific  
Tunes, Old  
and New!

- "SUNDAY, MONDAY OR ALWAYS"
- "A HORSE THAT KNOWS THE WAY BACK HOME"
- "SHE'S FROM MISSOURI"
- "SWING LOW SWEET CHARIOT"
- "OLD DAN TUCKER"
- "BUFFALO GALS"
- "IF YOU PLEASE"
- "LAUGHING TONY"
- "KIND'A PECULIAR BROWN"
- "TURKEY IN THE STRAW"
- "LAST ROSE OF SUMMER"
- "DIXIE"

AND MARJORIE REYNOLDS  
BILLY DEWOLFE • LYNNE OVERMAN  
RAYMOND WALBURN • EDDIE FOY, JR.

Directed by A. EDWARD SUTHERLAND • Screen Play by Karl Tunberg and Darrell Ware  
Adaptation by Claude Binyon • A Paramount Picture

Sept. 2—CAPITOL, WINNIPEG  
Sept. 2—CAPITOL, OTTAWA  
Sept. 3—SHEA'S, TORONTO  
Sept. 3—CAPITOL, QUEBEC

Sept. 3—CAPITOL, ST. JOHN

Sept. 6—CAPITOL, LONDON  
Sept. 6—CAPITOL, CALGARY  
Sept. 6—CAPITOL, REGINA  
Sept. 6—CENTURY, HAMILTON



## Quebec Allied For Nat'l Body

(Continued from Page 1)

followed the address of Syd Taube, executive secretary of the Motion Picture Theatres Association of Ontario, and it was decided to get behind any move that would lead to a common Canadian organization.

The Quebec Association re-elected Arthur Hirsch president.

One hundred and fourteen theatres were represented at the meeting, which tackled a number of important problems such as the price ceiling and the new heat regulations.

Jules Wolfe, purchasing agent for Famous Players, who is in charge of engineering, maintenance and construction, spoke on the new heating regulations. The members promised to assist in the conservation of coal in every way possible, beginning by watching the new regulation closely that the use of fuel must be cut by 30 per cent.

B. C. Salamis delivered an analysis of the operations of the Theatre and Film section of the Wartime Prices and Trade Board.

## United Artists' Promising Sked

(Continued from Page 1)

Toronto, and still running everywhere.

The UA lineup holds every type of picture, all well-staffed with strong names, some of which will be in Technicolor. Below is a summary of the present situation on the lot:

### Shooting

"Jack London," produced by Samuel Bronston, directed by Alfred Santell, with Susan Hayward and Michael O'Shea as Jack London.

### Preparing

Mary Pickford has purchased "Junior Miss," the Broadway hit. "Since You Went Away," produced by David O. Selznick, with Claudette Colbert, Jennifer Jones, Joseph Cotten, Monty Woolley and Shirley Temple.

"The French Bluebeard," to be produced, directed by and starring Charles Chaplin.

"Tomorrow Never Comes," produced by Arnold Pressburger, with Dick Powell and Jack Oakie.

"One Man's Family," from the NBC radio serial, "The Gaunt Woman," from the Saturday Evening Post serial, and "Peggy O'Neill," produced by Charles Rogers.

"The Raft," from the best-seller by Robert Trumbull, "Big Time," a musical starring Ed Wynn, "Cagliostro," from the Alexander Dumas classic, "The Life of Valentino," "The Ghost of Monte Cristo," produced by Edward Small.

"Stone's Frolics of 1944," a Technicolor musical, produced by Andrew Stone.

"Dishonored Lady," "Guest in the House," "This Is Life," produced by Hunt Stromberg.

"The Moon Their Mistress," based on "The Shooting Party," by Anton Chekov, produced by Seymour Nebenzal.

"The Hairy Ape," from Eugene O'Neill's play, produced by Jules Levy.

"There Goes Lona Henry," "The Bridge of San Luis Rey," in Technicolor, produced by Ben Bogaus.

"Music From Heaven," with music by Jerome Kern, George and Ira Gershwin, Cole Porter, directed by Rouben Mamoulian, produced by Producing Artists Inc.

"Hollywood Canteen," "Three's a Family," produced by Sol Lesser.

"Tall Timber," a Western starring William Boyd, "Forty Thieves," a Hopalong Cassidy starring William Boyd, "Wherever the Grass Grows," from the Saturday Evening Post story by Allan Bosworth, with Rod Cameron and Linda Grey, produced by Harry Sherman.

### Editing

"The Girl From Leningrad," produced by Gregor Rabinovitch, with Anna Sten and Kent Smith.

"The Gunmaster," produced by Harry Sherman, with Claire Trevor and Albert Dekker.

"False Colors," produced by Harry Sherman, with William Boyd, Andy Clyde and Claudia Drake.

"Riders of the Deadline," "Texas Masquerade," "Thundering Hoofs," three Hopalong Cassidy productions starring William Boyd, produced by Harry Sherman.

## 7 of 24 PRC Films Are on War Themes

PRC Pictures President O. Henry Briggs announces the titles of the 24 features on the company's 1943-44 schedule, following ten days of close conferences with Arthur Greenblatt, sales manager, and Leon Fromkess, vice-president in charge of production. Only seven of the pictures have to do with war or post-war elements, a breakdown shows. Of the 24, seven are dramas; five, melodramas; five, musicals, or comedies with music; four, comedies; two, adventure stories, and one, horror. Five are already finished.



# PRC

**Pictures With Everything the Exhibitor Needs to Boost His BOXOFFICE**

READ THIS LIST—

"Isle of Forgotten Shes," starring John Carradine and Gale Sondergaard, with Sidney Toler, Veda Ann Borg, Rita Quigley and Frank Fenton; "Submarine Base," starring John Littel and Alan Baxter with Fifi D'Orsay; "Danger—Women at Work," starring Patsy Kelly with Mary Brian, Isabel Jewell, Cobina Wright, Sr., Wanda McKay and Warren Hymer; "Two Worlds," formerly "Strange Music," with Francis Lederer, J. Carol Nash, J. Edward Bromberg, Sigrid Gurie and Alexander Granach; "Tiger Fangs," starring Frank Buck, with Duncan Renaldo and June Duprez;

"The Girl From Monterey," comedy starring Fifi D'Orsay; "Forgotten Children," a Jim Tully story; "Berlin Revolts," story of the German "underground"; "Woman of Horror," drama of a modern Medusa; "When the Lights Go On Again," musical with a post-war background; "The Cossacks Ride Again," dealing with heroic women defenders of Stalingrad; "Manhattan Rhythm," semi-musical; "Oh Say Can You Sing," musical with all-star cast; "Juke Box Girl," semi-musical romance; "Waterfront," San Francisco melodrama;

"My Boy," melodramatic comedy about a broken-down prizefighter; "The Executioner," drama; "I'm from Arkansas," hillbilly comedy with music; "The Warning," concerning a ration racketeer; "Suspected Person," mystery involving an international crook; "Avalanche," outdoor melodrama; "Cry of Youth," a story of neglected daughters; "End of the Road," drama about two Spanish War veterans; "The Last Page," based upon a marital triangle.

★

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Otto Kruger and Elissa Landi

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The Annual

## MEETING and LUNCHEON

**Motion Picture Theatres Association of Ontario**

**TUESDAY, SEPT. 21st, 1943**

at

**KING EDWARD HOTEL**

Toronto

(12:30 P.M.)

Motion Picture Theatres Association of Ontario

26 Queen St. East

ELgin 9630

Toronto, Ont.



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Henry King's Orchestra, Slapsie Maxie Rosenbloom,  
William Roberts, Mary Healy, Dorothy Dare and  
Parkyakarkus

## **THE PAYOFF**

Lee Tracy, Tom Brown, Tina Thayer, Jack LaRue,  
Evelyn Brent, John Maxwell, Ian Keith

## **CORREGIDOR**

Elissa Landi, Otto Kruger, Donald Woods, Rick Vallin

## **LADY FROM CHUNGKING**

Anna May Wong, Harold Huber, Rick Vallin, Mae Clarke

## **TOMORROW WE LIVE**

Jean Parker, Ricardo Cortez

## **BABY FACE MORGAN**

Robert Armstrong, Richard Cromwell, Mary Carlisle,  
Chick Chandler

## **CITY OF SILENT MEN**

Frank Albertson, June Lang, Jan Wiley

## **BOSS OF BIG TOWN**

Florence Rice, John Litel, H. B. Warner, John Miljan

## **MISS 'V' FROM MOSCOW**

Lola Lane, Noel Madison, Howard Banks

## **BEHIND PRISON WALLS**

Alan Baxter, Tully Marshall, Gertrude Michael

## **QUEEN OF BROADWAY**

Rochelle Hudson, Buster Crabbe

## **SECRETS OF A COED**

Otto Kruger, Tina Thayer, Rick Vallin

## **NIGHT FOR CRIME**

Glenda Farrell, Lyle Talbot, Lina Basquette

## *Westerns*

### **BILLY THE KID 'TRAPPED'**

Buster Crabbe, Al (Fuzzy) St. John

### **BILLY THE KID 'SHERIFF OF SAGE VALLEY'**

Buster Crabbe, Al St. John

### **BILLY THE KID 'OUTLAWED'**

Bob Steele, Al St. John

### **BILLY THE KID 'IN TEXAS'**

Bob Steele, Al St. John

### **BILLY THE KID 'GUN JUSTICE'**

Bob Steele, Al St. John

### **BILLY THE KID 'RANGE WAR'**

Bob Steele, Al St. John

— **PRC** —

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